

MOTTO:—*Omne tulit punctum qui miscuit utile dulci.* —Horatius.

He who minglest the useful with the agreeable bears away the prize.

THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

Piano Forte.

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THEODORE PRESSER,

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THE ETUDE,

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THEODORE PREISSER,
LYNCHBURG, VIRGINIA.

A complete change is made in the technical studies with this month. There will be a return to the studies already commenced, perhaps with the next issue.

The most important work we present is Franz Kullak's edition of the Preludes of Bach; they will be found most fitting for teaching pupils who are gifted and pains-taking, who are pursuing the study of music with earnestness and zeal. Every pianist must at some time take a course of Bach, or similar contrapuntal studies. The edition we reproduce is the most elegant that has appeared of these matchless and charming exercises.

Four pages of the practical exercises of the present number, are taken from Urbach's admirable work, *The Pupil Piano-Forte Method*. See advertisement in another column. The pages can be identified by the small capital letters, U. P. M., at the foot of each page. The numbers accompanying each exercise, will give some idea, from which part of the work they are selected.

Every teacher reading THE ETUDE should send for a specimen copy. We will send a copy of the work to any one, for *five new subscribers*—postage will be 25 cents extra. Any teacher can do this by simply requesting pupils to subscribe, instead of purchasing expensive studies. If each pupil only uses one page of each issue, it will abundantly repay for the whole number. THE ETUDE may be sent directly to the pupil from this office.

A teacher should not fail to give his or her support to THE ETUDE on the ground that the attainment suggested by the paper cannot be reached. This, we understand, keeps many from subscribing. We do not consider this an indirect compliment, neither is there any desire to grapple with the unattainable. Our aim is to be direct and practical, conservative, rather than reformatory. There is not a word enters the pages that is not meant to benefit the piano teacher in some way—to lend a charm to the toil of teaching, to transform the drudgery into a delight, to encourage fidelity, to stimulate conscientiousness, in short, to aid the teacher in every way that their powers may be used to the best advantage. There is a deplorable lack in the general musical journals of food for the piano teacher and student. Their aim is not to guide or teach, but rather, perhaps, to arouse a general interest in music in their reader—to amuse rather than instruct. The mission of THE ETUDE will be unfulfilled if it shoots over the head of even the humblest teacher or student.

We begin with this number, the translation of one of the most valuable works on piano teaching and playing, One Hundred Aphorisms, by J. C. Eschmann. The task of translating is placed in the hand of Prof. A. H. Snyder, who occupies a position as teacher of languages in one of our leading colleges. Besides being thoroughly conversant with the German language, he is fortified for the undertaking by his musical attainments. The articles will be continued throughout the year, and, no doubt, will be relished by every teacher.

During the past month, many kind and cheering words have been sent to us from patrons in all parts of the country. We return, now, to one and all, our most hearty thanks for the appreciation shown THE ETUDE, and our aim shall always be to progress in the line of usefulness and merit. Our patrons will greatly aid the Publisher by making known *what they do not like* about THE ETUDE. The primary object of THE ETUDE is the supplying of technical exercises for teaching, the reading matter being only secondary. The question, which of these departments is the more desirable, and how to improve it, is one that will form our constant and earnest study.

Every live, progressive teacher should read, regularly, one or more of the many musical periodicals published in this country. To keep pace with the current events of one's calling is a simple duty. Show me a one-sided, unbalanced musician, and I will show you one who does not read musical literature. Goethe's saying—"Licht, mehr Licht"—Light, more Light—should be the motto of every teacher. How often is it, that a subject, that flutters vaguely before our mind, is brought out to broad daylight in these journals, by some one who has made a special research into it, and, thus fortifies, strengthens our views. We give a list of some of the well-known and reliable journals that are worth ten times the cost to every teacher who subscribes:

MUSICAL ART.....	St. Louis.
FOLIO.....	Boston.
MUSICAL HERALD.....	Boston.
INDEPENDENT.....	Chicago.
MUSICAL RECORD.....	Boston.
MUSICAL REVIEW.....	St. Louis.
MUSICAL VISITOR.....	Cincinnati.
THE VOICE.....	Albany.
SOUTHERN MUSICAL JOURNAL.....	Macon, Ga.
MUSICAL WORLD.....	Cleveland.

ON THE USE OF PIANO STUDIES.

II.

The study with metronome has been criticized severely by some, and perhaps justly; but when used judiciously it will be of great assistance in refining and perfecting an Etude, and above all in gaining velocity and precision.

Metronome should not be attempted only with Etudes that have been thoroughly studied; the use of it with its unerring tick reveals many little inaccuracies of time, accent, etc.

The practice of it can be made very exhilarating and a great stimulus to close study; the great danger lies in the abuse, not the use of it and the liability of becoming a slave to it.

[The use of the metronome in playing will receive a thorough treatment in some subsequent article.]

The kind of Etudes to teach is the greatest importance. The pure technic, such as 5-finger

exercises, scales, arpeggios, etc., is best taught and studied in all its purity without any attempt at melody or rhythm.

The mere presence of melody or rhythm attracts from pure intellectual labor. The emotions will never aid in acquiring technic, which is purely intellectual.

But when this pure technic is put in form of a composition, having form, harmony, melody and rhythm, it is called an Etude, and as such it must not necessarily be cold, unimaginative and repellent.

An Etude can possess all the qualities of a piece. The aim of an Etude is to overcome some technical difficulty; the aim of a piece, however, is to express some musical thought. An Etude need not be barren of musical sentiment. There are many Etudes of Czerny and Clementi, Bertini, Koehler, and others that are destitute of all imagination and melody, some of them are seemingly cold and meaningless. Whole pages of arpeggios are put together by the Rule of Three. Octave study is made as inspiring as the working of a pump handle.

Such Etudes make the whole system of technic dull and difficult. The horror that many pupils have for Etudes is not without some cause.

In other branches of learning the study is made attractive and pleasing. Our school room of to-day is quite a different place from what it was 50 years ago, when the abode of learning was cheerless, uninviting and exacting. Many of our teachers of music to-day are not doing any different from the teacher of 100 years ago.

Etudes form quite a feature of the pupil's study, and great care should be taken to make this attractive by giving worthy Etudes.

It must not be overlooked that Etudes are very stimulating. Pupils grow weary of music sooner from the style of pieces given than from technical study, which is in itself exhilarating and stimulating.

Pupils who never study Etudes are seldom interested in pieces, and it can be remarked of teachers, when they drop their Etude study, their progress as players is at an end.

It is by Etudes we grow from feebleness to robustness, and give nerve and bone to our playing.

The *virtuoso* when he lifts his audience in raptures at the performance of some great work, receives his power and sustenance in the constant technical study. The king sitting on his throne in glittering robe is like the *virtuoso's* public performance. But the power behind the throne is the technical study which the *virtuoso* does in secret.

Pieces should be more for our amusement and enjoyment, but Etudes should form our close and systematic study.

It is through the earnest, faithful study of Etudes that pieces are made a delight to study and to play. We look at the pieces as the flower of playing, while the Etudes form the stock and root.

Every conscientious pianist turns to Etudes with delight. He knows what they have done for his fingers. He feels that to neglect their study means musical stagnation.

He is aware that the intellectual vigor they afford broadens his ideas of music, and is a constant stimulus to further study.

This age demands such wonderful perfection

in the art of piano technics that its study must commence with the lisping child, and be continued from thence to good old age. And the constant aim must be through life to purify, polish and expand our playing, by a faithful and systematic course of technical study.

A FEW THOUGHTS FOR PIANO-FORTE TEACHERS.

Is it not well for a teacher to pause in his work and reflect awhile on his side—drop the pupil entirely and examine one's own self? Inquire if I am performing my part efficiently? Have I any defects that should be remedied? Have I errors that are a disadvantage to me? Have I habits that lessen my usefulness?

A teacher does not usually give as good a lesson as he is capable of, and, further, his teaching power is not governed entirely by his knowledge. Teaching power and knowledge are quite distinct. The teacher has not to create his own music. On the side of knowledge much is done for him by the composer; his work is to enforce the laws, not to enact them. But, on the side of teaching, his is aided; he stands alone in his power. On the one side qualities are requisite that have no bearing on the other whatever. For teaching, some other mind is the object; in acquiring knowledge, our own is only to be considered. Knowledge is the making of the implement, teaching the use of it after it is finished. A teacher brings all his other acquisitions and faculties together, to gain success—his knowledge of human nature, his social development, his general bearing, his dress, his politic nature; in fact the whole man is considered in teaching. But, for knowledge, one might live in a tub, like Diogenes.

The teacher is in a position to do quite as he chooses—to do his whole duty, or a part, or to neglect it entirely. There is no one to tell him if he neglects to perform his part; all the pupil can do is to discontinue at the end of the quarter, which is the only available punishment that can be inflicted upon the careless teacher. In the majority of cases where the pupil ceases taking lessons, the teacher is to blame, and indifference and neglect on his part, and not incompetency, are the causes. The teacher that interests himself only in bright pupils, will soon have to leave his profession. It is with the heavy, slow pupil that a teacher exhibits his true nature.

Schumann has a rule that pupils should practice as if a master heard them. Now, if teachers taught as if a master heard them, there would be much more faithful practice done by the pupil; much more earnestness, enthusiasm and ambition in the work. If, when teaching a song without words, a Mendelssohn were by our side listening, or a Beethoven, when teaching a sonata, what different teaching would there be! Teachers need as much to spur them to duty as the pupils. Let us, then, meditate how we can give a better lesson.

The successful teacher is the one who has had the object of teaching in his mind while he was being educated. Teaching, as a make-shift, is not to be trusted. A broken-down artist rarely imparts well. A live, ambitious teacher—one who gives his whole life up to teaching; who brings to bear all his power on improving his method of imparting, who studies, not to shine himself, but to impart it to others,

who investigates for the good of others; who follows his profession with a sincere love—such a one I esteem even more than the *virtuoso* who rests everything on his virtuosity for success in teaching. Alas! how often fine players show, in some indescribable way, that for them to receive pupils into their mighty presence is a boon the humble world should be proud of—as for exerting themselves in behalf of the pupil, that is something that never occurred to many of them. They play for the pupil, that is about all.

Mark, the qualities for virtuosity are not opposed to qualities for teaching; sometimes you find them combined, but as rarely as you find any other two gifts in the same person. It is an extremely difficult thing to do faithful teaching when the energies are divided. This is an age of specialties and concentration.

"The age is gone o'er
When a man may in all things be all."

"The man who seeks one thing in life, and but one, May hope to achieve it before life is done;
But he who seeks all things, wherever he goes,
Only reaps from the hopes which around him he sows,
A harvest of barren regrets."

Some teachers engage in too many branches of music; in the end it were better to be thorough in only one, and stick to it. As the poet at the Breakfast Table humorously remarked—"Every literary man should follow some profession, and stick to it." Even vocal and piano are at times conflicting.

The teacher who teaches everything, and anything, is on the wrong track for making a success, in this age, of the music profession; that belonged to the age when the schoolmaster occupied the pulpit on the Sabbath and adjourned school on Saturday to prepare his sermon.

One thing that is more particularly distracting, and also detracting to a music teacher, is the practice of engaging in the sale of pianos and organs. The practice is inartistic, to say the least—it is beneath the dignity of a teacher. To purify and elevate the standard of the profession, all must be done to discourage this feature.

In the upper walks of the profession, which should be the aim of every teacher to reach, there is an absence of anything of this kind. Teaching is a profession—selling pianos and organs is a traffic, a legitimate business, that requires time and great tact, and cannot well be engaged in without incurring a harmful result on his professional and artistic standing. A teacher had better keep out of it, or at least avoid it as much as possible, and devote his energies to his calling; he cannot well serve two different masters. Simply because he is a judge of instruments is no more reason why he should engage in the business, than that a teacher of penmanship should sell pens; or painter peddle picture frames; or a minister, Bibles. It is well to ponder on this question, and to know how far to go without a reflection on, and detriment to, our calling.

One of the most perplexing things connected with teaching the piano is the selection of suitable music for pupils—pieces that are chaste, easy and interesting, which shall pave the way for the appreciation and create a love for the greater works of the masters; music that leads on, and opens the ways for the beautiful golden fields beyond, is the most troublesome thing a teacher has to contend with. Many teachers pursue this course: they give the beginner all

kinds of meaningless, poor music, to keep the pupil interested for the first two or three years, until a tolerable command of the instrument is attained, then they begin to think about introducing good music. But ah, it is too late! The die is cast! The ears attuned to the low and vulgar! The mind sent adrift in the wrong channel!

Mothers do not train their children up in all kind of wrong-doing, in order to awaken and arouse their mental powers. They do not consider that interest is all that should be aroused, no matter whether good or bad, but that there is a moral feature to be considered.

Many teachers disregard the pupil's moral taste in music, and they are aware all the time that their course is wrong. I think I hear a teacher say to a pupil: "Now you are beginning to play very nicely, and I will soon have to give you good music." And, after awhile the attempt is made, but lo! every feeling of the pupil revolts from so sudden a change. He has not been educated up to a proper appreciation of the sublime beauties of the masterpieces now so abruptly placed before his bewildered eyes. The music breaks on his ears like so many hideous and disgusting sounds. What should be soul-stirring sounds flat and empty. His taste has become vitiated, and this is almost impossible to overcome.

Now, what is to be done? First, Teach from the start only that which is good and refining. Second, Patronize only those dealers who keep good music—our inland dealers are not up to the standard in this respect; the drift of the whole business is to satisfy only the lowest taste. Third, Never keep on hand, or play any but the best and purest. If a course of this kind is persistently pursued a rich reward will follow. This is especially true of Seminary teaching, where the teacher shapes and moulds the taste of the entire school.

There is plenty of good, easy, chaste music, if teachers only knew where to find it. Schumann has written very many good pieces for beginners, Lichner has a mine of gems for the young, Spindler, Clementi, Reinecke, Koehler, Kullak, and many other excellent musicians, have any amount of easy teaching music, which is just made to bring up a pupil in the way he should go. In music, as in everything else, we do not take naturally to that which is good.

At times it is a profitable thing to allow a pupil to undertake a piece beyond his ability to play—they come out the stronger for it. It gives them a clear idea of their own attainments.

To illustrate: An English sportsman had a young bull-dog; he also owned a bear. One day the servant rushed into his master's presence, crying: "The bear and dog are fighting, and the dog is getting nearly killed! What shall I do?" "Let 'em fight, let 'em fight; it will be the making of the dog."

So, often it will be the making of a pupil to have a tussle with a heavy piece.

Frederick Wieck's matchless *Piano Studies*, which appear in this issue, are worthy the consideration of every thoughtful teacher. We are prepared to fill orders, as will be seen by the advertisement on page 16. Those who have never examined a copy will find it to their advantage to send to us, since we give the most unprecedented deductions to the profession.

ONE HUNDRED APHORISMS.

SUGGESTIONS, DIRECTIONS, INCENTIVES,
DEVELOPMENTS.

Being the Result of Thirty Years' Experience as Teacher of the Piano-Forte.

By J. C. ESCHMANN.

(Translated from the German by A. H. SNYDER.)

1. FIRST FUNDAMENTAL PRINCIPLE.—Resolve firmly before each lesson never to lose, even for an instant, your equanimity. At all times and under all circumstances, HAVE PATIENCE. If there were a table of Ten Commandments for piano instructors, "HAVE PATIENCE" would stand first of all.

2. Insist, from the very beginning, upon nothing more rigidly than upon correctness of time. During the first couple of years of his instruction, the pupil must play everything in strict time, naturally and without stiffness, accurately obscuring the accent and marks of expression. After awhile he will become so thorough in time that he may venture without disadvantage upon greater rhythmical liberties. Nothing is more provoking to the careful teacher than to have his pupil exhibit in later years errors where they should have been least expected. This is invariably an evidence of superficial study of first principles. Lady teachers especially are rarely careful enough in this particular with beginners.

3. Impress upon your pupils during their course of instruction, as a sort of musical catechism, the principles of Robert Schumann's "*Musikalische Haus und Lebensregeln*." This should continue, a paragraph at each lesson, until they have committed them thoroughly to memory.

4. Study right critically the admirable work of Louis Kochler, "*Der Klavienunterricht*." This will be of incalculable benefit and assistance to you upon what will at times prove to be a somewhat arduous path, and may always be referred to with implicit confidence. Endeavor as far as practicable, to diffuse and turn to account throughout the circle in which you labor, its suggestions to parents with regard to the selection of a teacher, instrument, &c.

5. The first principles of harmony should always, from the very first lesson, go hand in hand with execution, so that the pupil may always know the why and wherefore.

6. Louis Kochler here recommends as the best method of impressing the musical notation (form, position, value, &c., of notes), that the pupil be required to use ruled music paper, writing and illustrating for himself these principles.

7. In playing at sight, accustom the pupil to reading from below upwards. In this way, he always looks at the part for the left hand a little before the other, and thus learns to play with more precision, and is less likely to be governed by the mere melody and its attractions at the sacrifice of a clear, harmonious accompaniment.

8. Everything that is learned must be presented frequently in such a clear and forcible manner that it becomes indelibly impressed up on his mind, forming, as it were, a second nature. It is by no means a difficult matter to inculcate correctly a new principle, but to uproot negligent and careless habits once formed is difficult indeed, and, as a rule, absolutely impossible. Every seed of carelessness

and negligence sown in the beginning will spring up later and bring forth its bitter fruit. Under no circumstances is illustrated more forcibly Goethe's saying: "For every fault brings its own punishment on earth."

9. Seek, by all means, to inspire your pupil with a love for labor. To this end try to have him appreciate the delicious feeling of sureness which he experiences whenever he has carefully studied his piece, and is able to play it correctly. When this sensation steals upon him, then for the first time does he experience genuine satisfaction from his playing—a satisfaction which intelligent labor alone can afford. Thus lay hold of him by his musical conscience!

10. Difficult passages must be practiced until the pupil is able to play them in a somewhat faster time than is really indicated, or that is actually necessary, so that he may then execute them in the required time with greater ease and accuracy, and without any nervousness or uneasiness whatever.

11. The same importance is to be attached to the accent and marks of expression in music as to the corresponding signs in language. As the phrases and sentences of the latter are separated by marks of punctuation, such as the period, comma, etc., so in music we find such phrases and passages indicated and separated by pauses and slurs instead of periods and commas. The non-observance of these is attended with consequences similar to those which follow when little children repeat verses whose meaning they do not comprehend. Therein lies simply a meaningless and monotonous drawl.

In the older editions of the musical classics, these marks of expression are generally extremely meagre, or even not used at all. Greater accuracy in this particular, however, is seen already in the works of Beethoven, though even here not always indicating the intended effect.

Curved lines should be employed only either to bind together two notes on the same degree, the second of which is not to be struck (tie); or as a mark of expression to indicate that a break is to be made between two such lines (slur). This is made noticeable in playing by raising the hand, or forearm, each time. A few examples may make this clearer:



This, as it stands here, is marked entirely wrong, and, if rendered accordingly (all connected that is under the long slur), would receive a totally incorrect interpretation. It must be rendered thus:



At the sign ' the hand is to be raised each time.

In reality, the rule is that a succession of notes, long or short, unmarked, must be played in a smooth, connected style (legato), in contrast with one having a dot above each note (staccato). It is therefore entirely unnecessary to slur a legato passage. It may happen that more notes are to be played legato than are situated on one staff. Now, as one slur cannot be extended over two staves, the beginning of the second requiring a new slur, misconceptions ensue, because the end of the first slur at the conclusion of the first staff is not always an evidence that the hand must be raised at this point, and that the last note must be detached from the first one of the following staff. It indeed happens in innumerable pieces of printed music that a long legato passage is cut up, by a number of small slurs, into a corresponding number of groups. In such a case, the slurs are not marks of expression, but owe their useless existence to the carelessness of the composers, who owe it to their own imbecility that their productions receive an entirely unintended interpretation. It is true that a thorough musician, in spite of all such marking, will easily discern the intended meaning, but from a mere novice this is not to be expected. The latter should, however, frequently have his attention called to this common error, and he will presently learn to correct it for himself.

Especially in the works of Mozart, there prevails the greatest arbitrariness with regard to the marking. The following occurs in the Adagio of his C minor:



Evidently this is entirely wrong, because all these notes in this accompaniment should be played legato throughout.

Let the instructor see to it carefully that the last note of one of these groups is smoothly connected with the first of the succeeding group, especially at such places (as at a), where the hand is extended in order to connect two notes lying at some distance apart, or across a bar, or in passing from one staff to another.



THE VIRGINIA STATE MUSIC TEACHERS' ASSOCIATION.

The Association met in this City during the Holidays and effected a permanent organization. Thus the Old Dominion falls in line with her sister States in forming a brotherhood of music teachers. A detailed account of the proceeding we are strongly tempted to pen, but we must forego this desire, and only dwell on the salient features of the meeting. The following is the programme, which was carried out fully, except in a few instances, where the speakers were not present, and some of these were present by proxy:

THURSDAY.—9 a. m., Devotional Exercises; 9:15 a. m., Organ Recital, Election of Officers, etc.; 10 a. m., Music as an Integral Part of a General Education, Aldine S. Keiffer, Editor of *Musical Million*, Dayton, Va.; 11 a. m., Piano Technic, Fred C. Hahr, Richmond, Va.; 2 p. m., Organ in the service of the Church, F. H. Webb, Staunton, Va.; 3 p. m., Music in our Universities and Colleges, W. H. Nelson, Salisbury, N. C.; 4 p. m., Our Chosen Profession, A. G. Showalter, Roanoke, Va.; 8 p. m., Organ Recital, J. Carroll Chandler, Richmond, Va., at Second Presbyterian Church.

FRIDAY.—9 a. m., Devotional Exercises; 9:15 a. m., Honest Teaching vs. Popular Taste, Aloys Bidez, LL. D., Charlotte, N. C.; 10:30 a. m., The Piano-Forte Teacher, Theo. Preisser, Lynchburg, Va.; 11:30 a. m., Popular Taste—How to Improve it; 2 p. m., On Musical Education, J. Carroll Chandler, Richmond, Va.; 3 p. m., An Outside View of the Musical Profession; 4 p. m., Business Meeting; 8 p. m., Concert, under the direction of Louis Schellmann, Lynchburg, Va.

EXERCISES.

Nº 154.

Moderato.

Nº 155.

Modo.

p legato.

Nº 156.

Allegretto.

6

7.
Man kann auch jedes erste Achtel während des ganzen Taktes festhalten.

The first quaver in each bar may also be sustained to the end.

8. *Mit leichtem Handgelenk.*

With loose wrist.

9.

Die Hände leicht überschlagen. Stark, auch piano zu spielen.

The hands to be passed lightly over each other. To be played forte and piano.

10.

Die Terzen genau zusammen anschlagen un binden.

The Thirds to be struck exactly together and legato.

7
etc.

11.

In Gegenbewegung.

Contrary motion.

12.

f p

cres.

dim.

THE RULING (DOMINATING) CHORDS OF THE KEY.

The triad founded on the first degree (called tonic triad) is above all others the ruling chord. Beside this one there are two other triads which also rule and dominate in the key, and hence they are called the "dominants." These chords are intimately connected with the tonic triad. The one has its fundamental on the fifth of the tonic triad and is called the dominant chord the other has its fifth the same as the lower note of the tonic triad and is called the sub-dominant. This can be represented in the following manner:



The tone that the dominants have in common with tonic forms the inner connection and relationship among these chords. These chords form the principal harmonies of every composition and are therefore unerring guides in determining the key of the same. The following chord practice in C major and A minor should be transposed and played in all keys. They are composed of the three above mentioned chords with the chord of sixth and fourth. The use of the chord with four or five notes in both hands are avoided and only those of the simplest form are chosen in order to facilitate transposition into the different keys. A more fitting place for these would be after the completion of the present grade.

Nº 209.

C Major.

CHORD EXERCISES.

A Minor.

Nº 210.

CHORD EXERCISES.

e, (2.)



d, (1.)



d, (2.)



e, (1.)



e, (2.)



f, (1.)



f, (2.)



BACH'S LIGHTER COMPOSITIONS.

EDITED BY FRANZ KULLAK.

FROM THE LITTLE PRELUDES.

6 Little Preludes. (6 kleine Präludien.)

6 Two Voiced Inventions. (6 zweistimmige Inventionen.)

Page 6 : 5 Movements from the G Major Suite. (5 Stüse aus der G-dur Suite.)

Page 18

Page 12 : Fuge from the E Minor Toccata. (Fuge aus der E-moll-Toccata.)

24

Appendix: Prelude in G Minor. (Anhänger: Präludium G-moll.) Page 28

Moderato. M.M. $\text{♩} = 88.$ ten. ten.

p grazioso.
leggiiero.

p grazioso.

^{a)} In this instance the Prall trill of Ph. E. Bach could very well have been employed.

6 *Allegretto grazioso, non troppo vivace. M. M. 1 = 96.*

3.

p dolce.

sempre legg. stacc.

cresc. *f* *dim.* *poco rit.* *p*

35

poco rinf. *rinf.* *p*

mf *cresc.* *f* *dim. poco rit.* *legg.*

LITTLE STUDY.

No. 145.

Moderato.

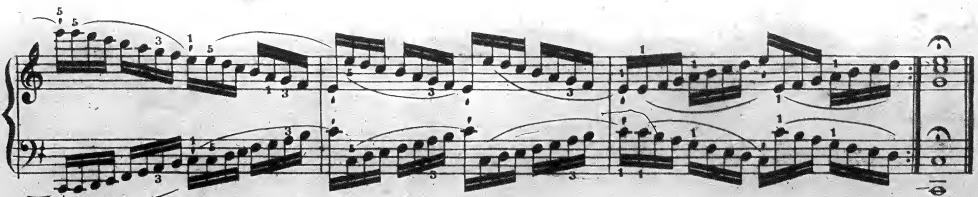
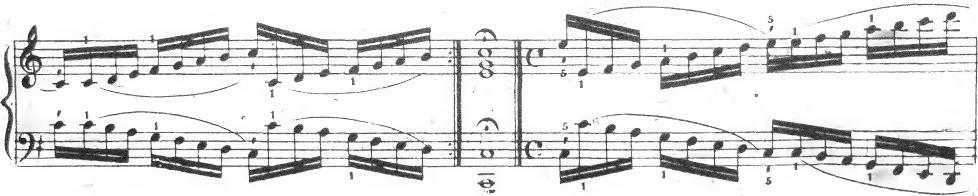
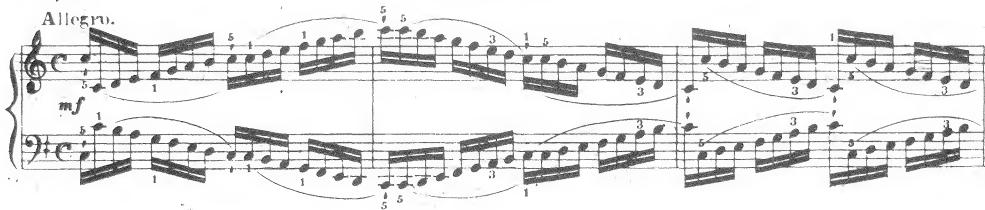
legato.



No. 146.

EXERCISES.

Allegro.



[Continued from page 4.]

The essays were, without exception, of the highest literary merit, and deserve a wider circulation. The unbounded thanks of the Association are due W. H. Neave, of Salisbury, N. C., not only for his scholarly essay, but for his noble public spirit, shown by his interest in this movement, to benefit the common brotherhood of music. F. R. Webb, of Staunton, and J. Carroll Chandler, and the local teachers aided much by what they contributed directly, but the gentlemanly and high-minded spirit in which the deliberations were conducted by them, shone forth throughout the entire meeting. The whole meeting was characterized by a harmonious and fraternal feeling. The discussions were warm and earnest, but devoid of all personality. The business was transacted without bickering and in accordance with parliamentary usages. The entire session was a marked success, and the credit is largely due to the President, J. Carroll Chandler, and to whose leadership the future success of the Association depends. His musical ability, his public spirit, his enthusiasm and refined social nature, assure a safe and prosperous voyage to the craft that has just been launched into the sea of prejudice, ignorance and indifference.

The next meeting will be held in the last week in June, 1884, at Richmond. It is fully expected that 150 delegates will attend this next meeting. The following officers have been elected to manage the affairs of the Association for the ensuing year:

J. CARROLL CHANDLER, President.
F. R. WEBB, Vice-President.
THEO. PRESSER, Secretary and Treasurer.

EXECUTIVE COMMITTEE.—J. Carroll Chandler, *ex-officio*.
E. E. Ayers, H. Noltenius, Chas. L. Seigel, F. R. Webb.

Those wishing, before the next meeting, to become members and identify themselves with the Association, can do so by addressing the Secretary and receiving in return, for the annual fee of \$1.00, a ticket of membership. Virginia teachers should not delay their connection with the organization. It will not be out of place to insert here the resolution unanimously adopted at the Ohio Music Teachers' Association, held in Columbus, Ohio, during the past Holidays:—

Resolved, "That the Ohio Music Teachers' Association favors a board of examiners empowered to grant certificates of musical standing, and desires to co-operate with the National Music Teachers' Association in such steps as may be taken by them in establishing such a board of examiners throughout the State and Union."

Such a measure, will undoubtedly be passed at the next meeting, in June, at Richmond.

REFLECTIONS AND SUGGESTIONS ON PIANO TECHNIC.

(By H. EHREICH, Author of Tausig's "Daily Studies.")

In our time the *mechanical* part of piano-playing, i. e., mere isolated passage-work, having nothing in common with Touch, Rhythms, variety of Tone-color, that with the technical, so properly so-called, has had an enormous development. To a number of the modern virtuosos—composers the Herzen, Kalkbrenner, and others, who in their "Fantasies" ("without fancy") make great demands on the player, or of the as yet unachieved masters of the piano, Franz Liszt, who in his Concert-pieces and Studies requires the "transcendental," even Beethoven in his last Sonatas, then Schumann and Chopin, and now Brahms, Kiel, Kirchner and others present in their works the most difficult combinations of runs, trills, double notes, chord-successions in rapid tempo and octave-passages, the mastery of which is the more laborious from the

fact that the effect depends not only on the technique but equally on the delivery, the spiritual vivification of the passages. Now, it is not necessary to demonstrate by logic argumentation that by far the greater number of young pianists make the greatest account of the technique and devote most time to it. Hereto attention is withdrawn from the spiritual conception and the delivery. On the other hand, to be sure, it also happens that many a pupil devotes his attention chiefly to the latter and neglects the technique, which thus remains faulty. It is very seldom that the student succeeds in combining the two. The delivery are maintained by the pupil in equilibrium, and it may be asserted that this case is chiefly the result of extraordinary talent, implying that the pupil has a quick perception and a lively imagination, and hence can afford to devote, without detriment to the delivery, a great deal of time to the technical part. The author sets out from the conviction that an equilibrium between the purely mechanical exercises and those studies which develop technique and delivery—the *musical* element, is best established by assigning to the mechanical part *little*, but that *difficult*, and to the *musical* part, on the contrary, *much*. The mechanical exercises, he thinks, should be so adapted as to acquire great exertion and with *moderate* use develop strength in every direction, while on the other hand *so much the more time and attention* should be given to those exercises which promote a thorough knowledge of Rhythms, the variety of the touch, kindling the imagination, cultivating the sense of form, helping the perception, facilitate the recognition of the various tone-forms, and educate the mind to a correct appreciation of the master-works of musical art. Hence, as soon as the pupil has reached the middle stage, and—for instance—is ready to take up the 1st Book of *Cramer's Studies*, the method should be, a *few difficult technical studies* (the pupil's strength and abilities determining how often and how long they are to be practised), and *many pieces, not difficult ones*, but such as must and can be played well.

Let no one say, it is dangerous to begin difficult technical studies so early, to weary the pupil and disgust him with the piano and with music generally; but that is necessary rather to begin by awakening in him a sincere love for piano-playing—the rest will come of itself, etc., etc. He who pursues art seriously, whether as amateur or professional, will always strive in any difficulty that leads more rapidly to the goal. And the teacher should let his pupils understand how to foster in the pupil a love for music, even when giving him many a hard lesson. In regard to the necessity of beginning early with difficult exercises, the author would refer to the drill of the Prussian recruits and to an example from ancient history. Observing how the Prussian recruits learn to march, how they must first learn the step with strongly bent knee, very high, and hold it some time in this position, how they then with a jerk stretch out the foot perfectly stiff, hold it so a moment and then stretch on the ground, thus dividing as it were each step into three parts, whereas in ordinary life the practice is merely to raise the foot a little above the ground and then set it down—observing all this, one might at first judge this method to be more whimsical than useful, nay, many a superficial observer might consider such an exercise as over-worrying the poor man for nothing, "for *in reality* *nothing* *can* *use* *this* *kind* *of* *step*." But precisely this exercise gives the Prussian soldier strength and durability in marching; precisely because he has been required, *practising slowly*, to exert to such a degree the power of all the muscles of the foot, he is able later, in more rapid movement, to overcome with so much the greater ease the difficulties of a long and fatiguing march. So did many a Roman soldier, before going into battle, bind metallic soles under his sandals, in order that the march, when begun, might seem rather a relief. In the same way, when the pianist applies in his *slow practice* the most difficult method, requiring the exertion and concentration of his strength, he will in a high degree strengthen the muscles of his fingers, and playing overcomes all difficulties with greater certainty and ease. For indolent weakly students of music this method is of course most difficult, but it is the only way to success, and such work as are in our day necessary to every one who desires to carry piano-playing beyond mediocrity. Nevertheless, that perseverance and earnest striving accomplish more than strength alone, has been proved by the great artists Buelow and Tausig, who with slight bodily frame and small hands have done such wonderful things.

ROBERT SCHUMANN'S RULES FOR YOUNG MUSICIANS.

1. The most important thing is to cultivate the sense of hearing. Take pains early to distinguish tones and keys by the ear. The bell, the window-pane, the cuckoo—seek to find what tones they each give out.
2. You must industriously practice scales and other finger exercises. But there are many persons who imagine that all will be accomplished if they keep on spending many hours each day, till they grow old, in mere mechanical practice. It is about as if one should busy himself

daily with repeating the A-B-C as fast as possible, and always faster and faster. Use your time better.

3. "Dumb piano-fortes," so called, or key-boards without sound, have been invented. Try them long enough to see that they are good for nothing. You cannot learn to speak from the dumb.

4. Play in time! The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

5. Learn at an early age the fundamental laws of harmony.

6. Do not frightened by the words theory, thorough-bass, counterpoint, etc.; they will meet you friendly if you meet them.

7. Play *lively-dilly-dally* over a piece of music, but attack it briskly, and never play it only half through!

8. Dragging and hurrying are equally great faults.

9. Strive to play easy pieces well and beautifully; it is better than to render harder pieces only indifferently.

10. Always insist on having your instrument purely tuned.

11. You must not only be able to play your little pieces with the fingers; you must be able to him them over without a piano. Sharpen your imagination so that you may fix in your mind not only the melody of a composition, but also the harmony belonging to it.

12. Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich voice, lose no moment of time but cultivate it, and consider it the fairest gift which heaven has lent you.

13. You must carry it so far that you can understand a piece of music upon paper.

14. When you are playing, never trouble yourself about who is listening.

15. Always play as if a master heard you.

16. If any one lays a composition before you for the first time, for you to play, first read it over.

17. Have you done your musical day's work, and do you feel exhausted? Then do not constrain yourself to further labor. Better rest than work without joy or freshness.

18. Play nothing as you grow older which is merely fashionable. Time is precious. One must have a hundred lives if he would acquaint himself only with all that is good.

19. Children cannot be brought up on sweat-meats and confectionery to be sound and healthy men. As the physical, so must the mental food, be simple and nourishing. The masters have provided ample for the latter; but to that,

20. A player may be very glib with finger-passages; they all, in time, grow commonplace, and must be changed. Only where such difficulty serves higher ends is it of any worth.

21. You must not give currency to poor compositions; on the contrary you must do all you can to suppress them.

22. You should neither play poor compositions, nor even listen to them, if you are not obliged to.

23. Never try to acquire facility in what is called bravura. Try in a composition to bring out the impression which the composer had in his mind; more than this attempt not, more than this is caricature.

24. Consider it a monstrosity to alter or leave out anything, or to introduce any new-fangled ornaments in pieces by great composers. That is the greatest outrage you can do to art.

25. In the selection of your pieces for study, ask advice of older players; that will save you much time.

26. You must gradually make acquaintance with all the more important works of all the important masters.

27. Be not led astray by the great popularity of the so-called great virtuosos. Think more of the applause of artists than of that of the multitude.

28. Every fashion grows unfashionable again; if you persist in it for years, you find yourself a ridiculous cormorant in the eyes of everybody.

29. It is more injury than profit to you to play a great deal before company. Have a regard to other people; but above all, to yourself; anything which, in your honest soul, you are ashamed of.

30. Omitt no opportunity, however, to play with others in duos, trios, etc. It makes your playing fluent, spirited and easy. Accompany a singer when you can.

31. If all would play first violin we could get no orchestra together. Respect each musician, therefore, in his place.

32. Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers that the highest manifestations in music are through chorus and orchestra combination.

33. As you progress, have more to do with scores than with pieces.

34. Practice industriously the fugues of good masters, above all, those of John Sebastian Bach. Make the "well-tempered clavichord" your daily bread; then you will surely be a thorough musician.

35. Seek among your associates those who know more than you.

[TO BE CONTINUED.]

QUESTIONS AND ANSWERS.

[Questions pertaining to the study of the Piano-forte will receive attention, and answers appear, usually, in the following month, if received before the FIFTEENTH of the current month. The writer's name must accompany letter to insure an answer.]

A. D.—QUESTION 1.—What does Mr. Hancock mean by "analyzing" (a piece) to discover its structural form, the recurrence, imitation and meaning of motives and blending and contrasting of themes?" I will be grateful if THE ETUDE can explain this, or give me the name of a book that does, so that I can teach it to my pupils.

ANSWER.—Mr. Hancock has reference to that part of a symphony, sonata, trio, etc., that immediately follows the double bar, usually called the development. The themes are given out in the part preceding the double bar and are worked out or treated in the development. The above quotation from Mr. Hancock, enumerates some of the ways of treating the themes. The best work for your purpose, on this subject, is "Musical Forms" by E. Pauer, one of the series of Music Primers, edited by Dr. Stainer. A knowledge of the simpler forms, (the minut, rondo, song, etc.,) should come before the sonata form, and before this a pupil should be made familiar with periods, phrases and motives.

2.—Can you give me the name of a book that teaches the chords. Some method of teaching them to children, that will be of practical use to them?

ANSWER.—In "Wieck Studies," from page 28 to close, (14 pages), will be found a concise and serviceable treatment of chords as applied to piano-playing. The rules relating to the construction and progression of chord, as taught in *Elements of Harmony*, by Emery, should be studied in connection with the above work. A blind striking of chords, without knowing their inward relation, will end only in confusion, uncertainty and doubt. One should not only know how the next chord is going to sound, before it is struck, but, also, to know how to blend one with the other in the smoothest possible manner. To do this, through the ramifications of the different keys, presupposes a knowledge of the principles of harmony.

M. A. M.—QUESTION 2.—When a chord is to be played with both hands in the treble, and is then repeated with the 8^{va} over the treble for the right hand, does it effect the left hand part too?

ANSWER.—In your instance—yes. If the left hand is not to be effected it should be written on a separate staff. There are instances in which the left hand is not effected; noticeably, when the right hand is performing a florid passage, 8^{va}, with the melody in the left, and played mostly from the base staff, only where, for convenience in reading, a high note is written on the upper staff, when the 8^{va} of the right hand is playing the note, 8^{va}, the left hand large notes on the same staff are not usually effected by the 8^{va}.

Salon music is full of examples of both ways, only the character of the music and judgment of the player can determine which is meant.

S. A. R.—QUESTION.—What book shall I read that is philosophical, without being too learned, or metaphysical, that will treat of the nature and analysis of music, etc.?

ANSWER.—A delightful study on this subject, is found in a small volume entitled, "What is Music?" by Isaac L. Rice. D. Appleton & Co., New York, are the publishers.

L. A. P.—QUESTION.—What edition of Chopin's works do you consider the best.

ANSWER.—Theo. Kullak's edition, published in Berlin, we recommend above all others. The copious notes have received an elegant translation by A. R. Parsons.

C. A. L.—QUESTION.—Will THE ETUDE be kind enough to give me a list of pieces that are reliable, about the difficulty used by pupils who have studied from three to four years, and have average talent.

ANSWER.—The following list can be relied on as worthy and valuable for every student of the piano:

Album Blatt (Leaf).....	Grieg.....
Kinder Szenen of 63.....	Kullak.....
Gavotte in D and D Minor.....	Bach.....
The Mill.....	Jensen.....
Fruehlings Lied of 15.....	Henselt.....
Wolfgan's Invocation (Wagner).....	Liesl.....
The Mill.....	Josephy.....
Gavotte in D Major (Mason's).....	Bach.....
Gipsy Rondo.....	Haydn.....

A few of more difficulty:

Gondoliers Nenzen a Napoli.....	Liesl.....
Charity.....	Liesl.....
Rondo in E Flat.....	Weber.....
Novelties in F.....	Schumann.....
Poem du Coeur.....	Henselt.....
Capriccio in E Major of 33.....	Mendelssohn.....

After you have inspected these, if desirable, I will continue the list, and perhaps give a closer classification.

MUSIC TEACHERS BUREAU OF EMPLOYMENT.

PROSPECTUS.

We are constantly receiving letters from all parts of the country, from teachers inquiring about positions, and from parties who are in search of a suitable teacher. We are in a position, naturally, to aid both parties. THE ETUDE circulates largely among institutions of learning and teachers, making it an excellent medium for communication. We propose to undertake to provide music teachers of experience and ability, who may apply to the Bureau, with suitable positions, and during the coming summer months there will be a great demand for efficient instructors of music in colleges, seminaries, conservatories, private families, etc.

We will be fully prepared for business by our next issue. See advertisement on third page of cover. Parties can now enroll their names; all information will be cheerfully given at this office.

NOTES ON MUSIC.

BY WALTER K. FOBES.

Lately I had the pleasure of hearing some remarks on the importance of raising the standard of piano teaching in America. The speaker was a well-known teacher of Boston, who believes thoroughly, that we, in this country, do not take time enough to learn. In Europe they spend six months, sometimes more, on five-finger exercises and proper position of the hand. In America if the pupil in six months cannot play a sonata, it is thought the pupil's progress is very slow, and that the teacher is not as good as might be desired. We do not like to plod slowly, but we must move fast, and consequently many things are left undone which are necessary. As a consequence we have no celebrated pianists like Rubinstein, von Bülow etc., but, in their stead, a few good players, and many poor ones.

The teacher said, in teaching the piano we must bear in mind there are three things to be educated—the hand, the head and the heart. We must educate them in the order named; first the hand. Position of the first finger and the pull made to understand the thumb and the index do all the work in melody; that is when one note at a time is to be played with either or both hands. That the movement from the wrist is to be used for chords, and sometimes, for loud chords of many notes, the movement from the elbow. To accomplish this needs at least six months, and this is education of the hand. Next comes the education of the head, which means a knowledge of notes, time and marks of expression, which requires a longer or shorter time, according to the aptness of the pupil. As to the heart, the teacher said that was beyond the province of the teacher. It is dependent on the character and disposition of the pupil how music will sound after the hand and head have been thoroughly educated. The poet says "The heart makes grace unto every art," and the music will express or not, according as the player feels, and can execute mechanically without the slightest hesitation.

An illustration of the American character of pushing and pulling is the following:—The teacher of the violin was called upon by a man for a course of lessons. The man came in with a roll of music under one arm and a new violin under the other. The teacher says, "I suppose you wish to take a quarter's lessons?" "Yes," was the answer. "Can you come once a week?" asked the teacher. "Well," said the man, "I live fifty miles from here, and it would be inconvenient for me to come. I came into the city this morning, and I wanted to leave for home to-morrow night. I bought this music and violin this morning. Could you give me the quarter's lessons in succession between now and to-morrow night?"

This seems absurd, but this is an actual fact. The average American is not so bad as that, but we do not have the plodding qualities which are necessary to secure the best results. The teacher of music must be a teacher of the heart. He must work to counteract the tendency as much as they can, and raise the standard by insisting upon one thing at a time. First the hand, then the head, and then the heart can express itself.

BACH'S METHOD OF TEACHING.

John Sebastian Bach's method of teaching was peculiar to himself, and the result of many years of careful study and practice. Before entering into a description of his method, however, we must beg our readers to bear in mind that the clavier or harpsichord had very little in common with, and was far inferior to the pianoforte of the present time, in the construction, than depended solely upon their own skill for the production of certain effects which the piano may now be said almost to produce itself. It is necessary to bear this in mind in order to fully appreciate Bach's method of instruction, the principal rules of which we copy from Forkel's life:

The first thing Bach taught his pupils was the position of the hand and his own peculiar way of striking the note. The hand was held over the keys with all five fingers so bent as to come with equal force upon the notes below. The rules for striking the notes were:

1. Not to throw or let fall the fingers upon the notes, but to strike with an assured feeling of full power and command in the hand of the player.

2. The force of the stroke must be equally divided through all the five fingers, so that the fingers be not snatched up from the keys, but drawn from them with an even movement toward the palm of the hand.

By this method the mass of power or strength with which the first key was struck will be thrown with the greatest rapidity upon the next finger, so that both tones will, while separated, still sound together. The stroke thus made "was," says Carl Philipp Emanuel Bach, "neither too long nor too short, but precisely what it ought to have been."

The bent position of the fingers made each of their movements comparatively easy, so that the tripping, stumbling and blundering, common to many musicians who played with outstretched fingers, were avoided.

3. The drawing in of the finger tips, and the rapid transfer of power from one finger to another, produced the greatest perfection of clearness in each separate tone, as well as smoothness and equality in the execution of brilliant passages. Played in this manner, each note sounded full and round as a pearl.

The result of all this care was the most exquisite degree of finish in execution. Bach played with a scarcely noticeable movement of the fingers, and only his fingers moved at all; his hand, it is said, "kept its slightly rounded position even in the most difficult passages; his fingers were never more raised than in the execution of a trill, and when only one finger was used the others were motionless." Out of his method of teaching grew his system of fingering, which is the one upon which Clementi based his music. Before Bach's time, and even during his first years, music was more monotonous, melodic, and very few players ever used the thumb, except when it was absolutely necessary in order to turn the hand. Then, too, music was rarely composed in all the twenty-four keys, because the clavier, as then existent, had no facilities for the playing of music in all those keys. It was Bach who first learned so to unite melody and harmony "that his tenors did not merely accompany, but even sang a part themselves." So with his piano music, he first composed and then executed pieces in all the twenty-four keys. His execution is said to have been no less remarkable for power and grandeur than for its exquisite delicacy, and the clearness and distinctness with which he enunciated the different notes. It was a common saying that nothing possessed any difficulty for Bach.

His rule in teaching was to compel his scholars for six months to play nothing but certain exercises which brought into use all the fingers of both hands. Sometimes this preparatory study would extend to twelve months, but if his scholars were good enough to write little pieces which interested them, while still compelling the same sort of practice. His six preludes (which are begun with this number of THE ETUDE), for beginners were written in this way, during the lessons of one of his pupils, but he afterwards worked them up to their present high degree of finish.

After this year of preparation, he immediately put his own greater works in the hands of his pupils, and in order to aid them in playing them, always played them over first himself, saying, "It must sound thus, and thus."

Music is a difficult art; to learn it, requires patience. The teacher, therefore, to be consistent, useful and efficient, should possess and exercise a proportionate amount of patience.

The impatient teacher does little good, and a great deal of harm, depriving the pupil momentarily of the faculties of perception and memory, besides destroying that feeling of friendship and sympathy which should exist between teacher and pupil.

Be patient, but not weak nor over-indulgent, lest the pupil should rule the teacher.—Goldbeck.

The Teachers' Column.

Experiences, Suggestions, Trial, Etc.

[Short communications of a didactical nature will be received from teachers. Only the initials of the writers are printed, without postoffice address.]

A teacher without patience, is a lamp without oil.

A valuable hint to teachers may be gained from the advice Beethoven gave the Pianist Czerny, who undertook the musical education of his nephew, Carl: "When sufficiently advanced, do not stop (Carl's) playing on account of little mistakes, but only point them out at the end of the piece. I have always followed this system, which quickly forms a musician."

Write to the Publisher of *THE ETUDE* and procure his lowest terms, for copies enough to supply your class by the year. Teachers that have adopted this plan find increased interest, not only in technical study, but in whole study of music. A teacher should feel responsible for the general awakening and widening of the conception of music in every pupil under his or her tuition.

The study of music differs from all other branches of learning, in that its difficulties cannot be encountered separately, or overcome one by one. While the attention is directed upon one particular point, many irretrievable bad habits may be formed in some unnoted direction. Hence the really good teacher will always be on the alert, carefully watching lest any error creep in unawares.

M. V.

Let us each cultivate carefully and joyously the portion Providence has committed to our care. Let us never be hindered or disturbed by the notion that we could do better, or a false zeal tempts us to forsake our daily task with the vain desire to surpass our neighbors. Let this one thought occupy our minds: to do well what is given us to do, for this is all that is required of us. It may be summed up in four words;—simply, zealously, cheerfully, completely.

"CHEAP TEACHERS."—Parents do not send their children to a rough stonemason to be instructed in the principles of sculpture, nor to a house-painter to receive the first lessons in landscape or portrait-painting, and yet in the most important of all the arts—in music—the most superficial, the most careless, and, in many cases, the least-informed teachers are often chosen to lay the foundation, upon the correctness of which depends success or failure for a life-time. If ever a faithful, conscientious, and intelligent teacher is necessary in music, it is at the beginning. A correct position and action of the hands and fingers are of such vital importance that everything depends upon attaining it in the beginning. Far and wide failures are found because of these "cheap teachers," who are not enough for beginners. How often a teacher succeeds if his pupils have done everything wrong, or if he neglected to do that which is right? The hardest task of the intelligent and faithful teacher is to "unteach." The teacher must study and understand not only the disposition of the pupil, but also the physical peculiarities in the formation of the fingers and hands. No two faces are exactly alike, nor are two hands exactly alike.

E. L. I.

Teaching means to instruct. Nine-tenths of our present music teachers, especially in the South, fail to do this, simply for the want of systematic, thorough and progressive teaching, caused by the total absence of a knowledge of the theories and technics in music; and in order to counterbalance their deficiencies, an unlimited number of "hanky-panky" tricks are indulged in, which do not make the profession as respectable and honorable as it should be. The principle trouble with most of our so-called music teachers is, that they must crowd their little thimbleful of experience in music into a few sessions in some of our numerous colleges or seminaries, and then at once step into the field as an educator and teacher of music. The effortary assumed by all such, simply goes beyond our comprehension. How often does a teacher, who has but a few, and not one, no matter how talented, has every boy and girl a star degree of distinction, unless years of diligent study have been spent. To teach, without having a thorough knowledge of the science taught, must be a most serious task, and will, sooner or later, end in a musical failure. If we read the signs of time right, we see a radical change in music matters approaching. Music Teachers' Conventions, and its natural consequences, will prove a blessing to our people as well as pupils, by driving the uneducated and incompetent teachers into oblivion.

H. S.

MUSICAL LITERATURE.

Written for THE ETUDE.

The use, value and importance of treatises on music, and of good musical periodicals, has always been underrated by the very teachers that ought to make the most of them; namely, those in the smaller towns and colleges, where pupils did not have the advantage of having musical and musical-chamber concerts as frequent as those generally given by the pupils themselves. Where there is no musical atmosphere a great incentive to musical study is lacking, and the interest in the art can be only insignificant. Where there is no interest in a study, very little progress will be made. The greater the interest the more effective the study and practice.

The average music pupil knows very little, or nothing, pertaining to music and its great creators. Every music teacher ought to collect a library of musical biography, history, romances, novels, etc., not only for self-improvement, but especially for the use of his pupils. He will soon find himself abundantly paid for his pains and outlay by the new interest and increased diligence manifested by his pupils in their "driving it." By all means endeavor to subscribe to at least one musical periodical that is devoted to the interests of music and not published for the benefit of some sheet music or piano firm. *The Etude, Goldbeck's Musical Art, Boston Musical Herald*, with probably two or three others, are made of the right kind of stuff, and should be encouraged by musicians everywhere.

From reading about the great tone-masters will come the desire to know something of their works by hearing, and if possible, by self-production.

The teacher will find it much easier to cultivate a taste and love for good music with those of his pupils that read, than among those that know only music consists of despised finger exercises, some hated studies and a few tolerably well-learned pieces, of which, in nine cases out of ten, they cannot tell you the authors. On the other hand, the great majority of those that have read some on the subject of music and its composers, want to know as much about the author of their pieces as possible, and will look upon finger exercises, scales, etudes etc., as a means to the end that they may be enabled to produce better music.

Many teachers doubtless will say: "That is all very well theoretically, but will surely fail practically. How can we prevail upon them to read? Even if we offer them the books most pupils will not read them!"

The writer has tried a plan which has succeeded admirably. At every lesson two or three questions about music, with their answers, were given to each pupil to be memorized for next lesson. This constituted part of their regular lesson, and, as usual, only a minute of the time. If the answer was wrong, only one was given; if very short, three or four. Thus, in the course of forty weeks, the class had memorized, perfectly, one hundred answers to questions pertaining to music. Questions on the rudiments were avoided; the questions were made to bear especially on matters that were never touched on in the usual piano lesson. There was not a pupil in the class that, besides much other musical information gained, could not instantly tell the name, place, date of birth and death of the greatest composers, with the names of a few of the principal works of each.

Here are a few of the questions: What is music? (Various definitions given.) What is the difference between music and noise? How many schools of piano playing are there? Who is the founder of the modern school of piano playing? Name the highest form of instrumental music. What do you mean by people's or folk's songs? What is an opera? Name the principal schools of opera and their characteristics of each. What is the name of German opera, did it recently? Space forbids us more examples.

After the pupils were fairly started with their questions quite a demand for books on music sprung up, and my little library could hardly keep all supplied.

Ave. G. REICHERT,
Eminence College, Kentucky.

Schumann ruined his hand for piano playing by inventing and using a mechanical device to aid him while practicing; yet we see by the patent records that numberless devices and mechanisms are still being invented to help (?) the hand. Students risk a great deal when they allow machinery to attempt for them what their own perseverance and intelligence can do much better.

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The Wisdom of Many.

—♦♦♦—

Knowledge is power.—*Bacon*.

Eternal vigilance is the price of success.

An idle, or malicious word, flies, never to be recalled.

The worst of slaves, is he whom passion rules.—*Brooke*.

We give advice by the bulk, but take it by the grain.

—*Alger*.

The greatest and best, has at all times been in the minority.—*Ehlers*.

Some one has written—"The body is like a piano, and happiness is the music."

We should do our utmost to encourage the beautiful, for the useful encourages itself.

He that thinks he can afford to be negligent, is not far from being poor.—*Johnson*.

Habit is a cable; we weave a thread of it every day, and at last we cannot break it.

It is not good for a man when he has acquired too much facility in a thing.—*Schumann*.

To a being so nobly endowed as man, God himself can give nothing more than opportunity.

Men resemble the gods in nothing so much as in doing good to their fellow creatures.—*Cicero*.

Labor is man's great function. He is nothing, he can achieve nothing, he can fulfill nothing without labor.

—*Orville Dewey*.

There are talentless ones, who have learned a great deal, being kept at music by the force of circumstances—music mechanics.—*Schumann*.

What considerate person can enter a school, and not reflect with awe, that it is a seminary where immortal minds are in training for eternity.

It is not enough for one to know a thing, as long as what he has learned does not acquire firmness and security, so that it applies itself in life.—*Schumann*.

Better the chance of a shipwreck on a voyage of high purpose, than expend life in paddling hither and thither on a shallow to no purpose at all.—*Sedgwick*.

The Italian music is nothing more than a sensual gratification. They have no more respect for this manifestation of the thought than for the art of cooking.

—*Boritz*.

The pernicious delusion, that "for a beginner" a second rate teacher is good enough, can be overcome only by the influence of a good teacher. Only the very best teacher is good enough.

Be firm and be faithful; desert not the right.—
The brave are the bolder, the darker the night;
Then up and be doing, though the world may fall;
Thy duty pursuing, dare all, and prevail.

—*Norman McLeod*.

In this world a man is likely to get what he gives. Men's hearts are like a whispering gallery to you. If you speak softly, a gentle whisper comes back to you. If you shout, you get scolded. With what measure you mete, it shall be measured to you again.

Don't attempt to hold time back. Give the work of our elders to our youths for study, but do not require them to carry simplicity and lack of ornamentation to the point of affectation. Enlighten them so that they may prudently employ newly extended resources of art.

What is the use of piping lips, and the rushing, clattering fingers, when the latter gives nor finds meaning or purpose? "Which of us sons of earth," Goethe complained, "does not pity those many good souls, who are caught and entangled in the mechanical execution of music, and sink under it."

Father Wicke in his "Piano and Song" has "these three trifles" as essential for a good piano or singing teacher:

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The deepest feeling,
The most delicate ear.*

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